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ISSUES & EVENTS

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More commitment and women in government

an interview with economist Dian Cohen

Do you think it's a good idea for women to be elected to Parliament just because they are women?

Yes, I do. My own view of the world right now is that women are probably much more sensitive to the needs of people than men. The way our society has developed, men make the money and have a lot of ego involvement in what they do. My experience in my adult years has been that women professionals, probably because they are supported by men, tend to work because they want to, because they like what they're doing. Therefore they're much more responsive to the needs of people in whatever their profession is. I find it particularly startling in the medical profession that women doctors work because they are interested in medicine and so they're really interested in patients. They don't tell women that they're being over-protective to bring the child to the doctor, as I have had male doctors tell me. A female doctor will take the complaint seriously. Women don't have the same ego involvement in careers that men do. Professional women, by and large, work because they want to work and not primarily because they have to support a family. Even if a woman is working because she has to support a family, I suspect partly because she intuitively knows she is not going to rise to the top, she is not going to be quite as driving to get to the top. This is my subjective opinion.

Would the function of women parliamentarians be merely to take over from men because they're more sensitive, or to try to change men?

I don't think the role of parliamentarians is to

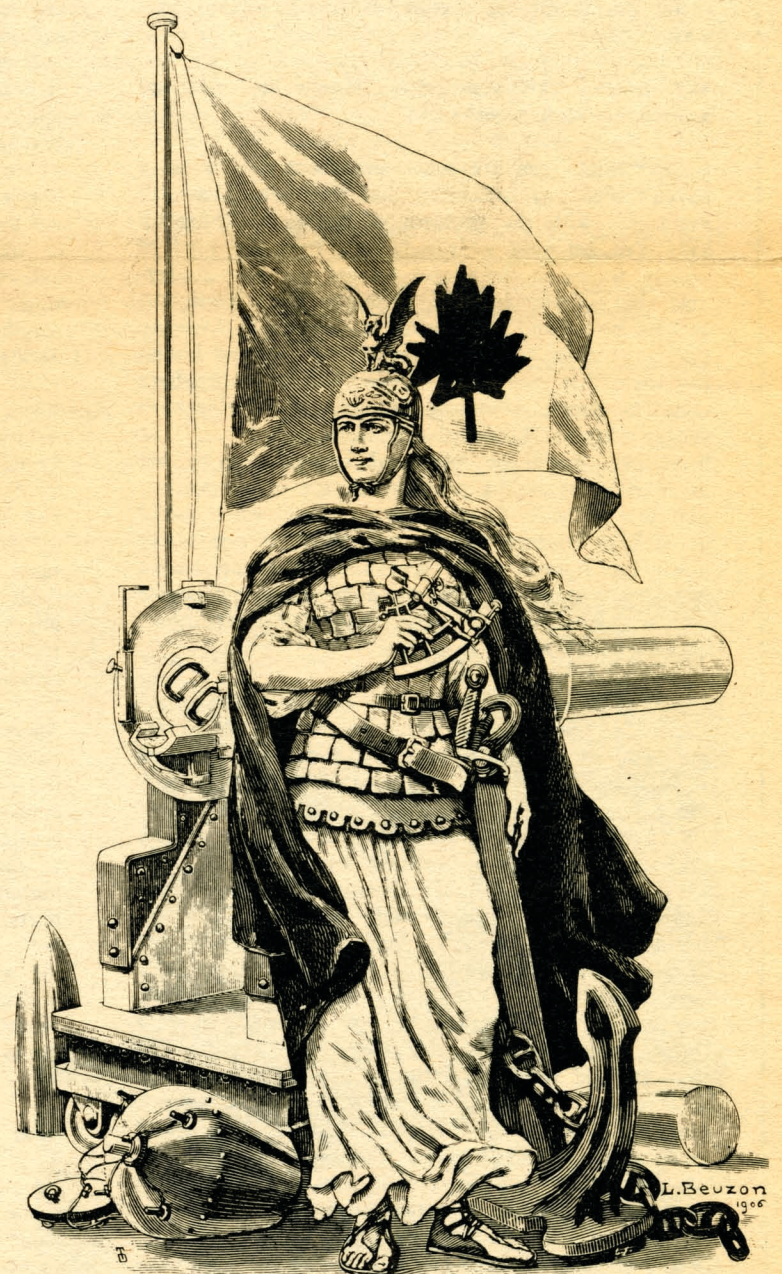
change their colleagues. Their function is to try and foster the kind of legislation that they think their constituents and the long-term needs of the country demand.

What sort of economic legislation would change society?

The concept of equal pay for equal work, recognizing that women are indeed different and have different kinds of needs. In economic terms, what any woman who wants to work needs is day care centres or something that will allow them to both look after their children and work outside the home. There's no reason on earth that one floor of the Sun Life Building or any other building or factory couldn't be turned into a nursery, so that if you're working, you can run up and have lunch with the kids. The idea that working mothers have to choose between working outside and inside is an obsolete concept. The conflict exists because we don't have the kind of economic structure in our society to allow women to do both.

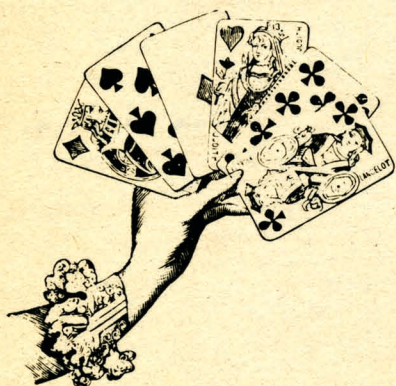
I don't think there's any reason why schools should be isolated, and I think this is one of the things that's wrong with education. Kids come out of school with absolutely no concept of what the world is like because schools are isolated from the world. Why shouldn't a school be located in the top floor of the Ritz Carlton Hotel, or in the YMCA building, so that kids have an idea that people do things and they do things in the same environment in which kids do things? I think schools came about because at one

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University Council

Pre-registration



THE PRINCIPAL REPORTED that, while detailed information is not yet available, total enrolment appears somewhat above expectations. He noted that last year University Council approved in principle the proposal that we should institute pre-registration in the day division, but not for the 1971-72 academic year. It now has to be decided whether we will have pre-registration in 1972-73. The matter is under serious study, and a decision can be expected shortly.

During the summer, Dr. O'Brien said, the various university briefs on "orientations" submitted to the Conseil des Universités were sent to the other universities. We have studied those we received, and have written to the Conseil to state that we have no changes to make in our own brief.

Discussing the operating budget, the Principal commented that we were informed of our grant only in mid-July and budget-making is still not completed. It is hoped that salary and other decisions will be made shortly. The university goal is a balanced budget. Our deficit on 1970-71 operations was \$150,000. The capital budget, which covers virtually all equipment,

is expected from Quebec in about another month.

Dr. O'Brien spoke about the general need for universities to intensify their student recruiting activities. A reorganization of the Admissions Office is now under way. Also, SGWU will hold Open Houses on November 6 and 13, specifically directed to the interests of CEGEP and high school students.

Dr. O'Brien said that, as the press had reported, negotiations with Loyola are proceeding quite quickly, and it is hoped that a new meeting between the two institutions will be held within two weeks. He believed that this is the year in which basic decisions must be taken. However, this would not mean immediate amalgamation of every aspect; a schedule would have to be established.

Finally, he noted that the CESIGU activity, designed to establish a data and information system common to all Quebec universities, is advancing. Interuniversity decisions have been bedevilled for years for lack of such a system. It is most important that we feed into CESIGU our own views on how it should develop.

The Council accepted an honors committee recommendation that the new regulations apply to all applicants for honors programs. However, where this may work hardship for students registered in the old four-year university program, departments may recommend acceptable substitute courses. Candidates for honors registered in the old four-year university program may follow either the old or the new requirements at their discretion.

Since it has become the practice that the four student members of University Council appointed by the Faculties are day students, it was agreed that in the present academic year the ESA and the GSA each appoint one representative as additional members of the Council.

The final report of the University Council Committee on the Structure of Graduate Studies was received and approved, and the committee was dismissed. The final report was mainly concerned with the conflicting criticism made of the committee's earlier recommendations, and the only immediate and approved recommendation is that a graduate student be added to the membership of the Board of Graduate Studies.

time people thought it would be a good idea to have cheap nationalized baby-sitting, where you isolate them. But there's no reason why it has to stay that way.

Will it stay this way unless there's an influx of women into parliament?

I don't think men are concerned about this at all. I haven't seen any indication that they are. Men still don't live with the problem of having to bring up kids. I'm not sure we should ever have the kind of society where mothers and fathers are interchangeable, but in any case we certainly don't have that yet. So men don't know what is involved in knowing that your child is very dependent on you and knowing also that you have responsibilities somewhere else. The people governing the country probably have very traditional kinds of marriages and I can't see how they should be interested because they're not involved at all in the problem, except in an intellectual sort of way. Last winter, Trudeau when asked about high unemployment said, "Well, if you break down the figures you'll see that the concentration of unemployment is amongst young people, old people and married women." What was the implication? That we should rejoice in the fact?

It depends on what you want. We have high unemployment, and there's tremendous pressure to keep women out of the labor force. Attitudes are reflected in legislation. A lot of people in Ottawa say, "Why the hell should a fourteen or fifteen-year-old baby-sitter, who happens to answer the door when a labor force survey comes around, be entitled to say he's in the labor force?" My feeling is that it's not important *why* someone wants to work, it's important that they want to work. My feeling is that Ottawa would like to define the labor force in a very different way. If they could get rid of the fourteen to eighteen-year-old group we'd have a lower unemployment rate. One hears very often that married women are taking jobs away from the ideal adult male. But by and large married women tend to be secretaries, clerical workers, who aren't competing with adult males. The question is: should we get rid of the people who make life awkward, or should we question the entire system?

Why aren't there enough jobs to go around?

In short-run terms, we've had a period that will rank in history as one of the worst periods of economic mismanagement this country has ever seen. After the war, in 1948, we were aware of the baby boom. Anyone with a modicum of foresight would have seen that the majority of those kids would live to grow up and in twenty years be in the labor force. We had twenty years to develop a strategy whereby we develop an economy that was constantly creating

jobs. We *had* twenty years. That kind of economy would be consistently looking for growth. What we did instead, possibly because politicians are extraordinarily short-sighted, was to play with very broad and pervasive economic forces that you cannot really control and play with them in a way that destroys jobs. This was done in cycles over the past twenty-five years. This two-year old tight money policy where the money supply is reduced and credit no longer freely given, in a period that was patently not the kind of inflationary period that would respond to tight money, was sheer madness. Two and a half years ago there was no question that there would be an extra three or four hundred thousand people looking for jobs, and what the government decided to do was curtail the creation of jobs.

There is absolutely no evidence that a little bit of inflation is like being a little bit pregnant, as the Prime Minister said. On the basis of the experience of this country and almost every country that's had sensible money management, inflation seems to stabilize at some point. If you're inflating at the same rate as the rest of the world, you're in relatively the same position. We've legislated that maximum cost of living increase is two per cent a year, when in fact the cost of living is going up by six per cent a year.

There are a number of things the government could do. If they don't like inflation, they can redefine the money. If one said, "We're going to opt for an expanded economy, an economy in which jobs are created, but we don't want inflation so there'll be a wage freeze", that would have created far fewer human problems. It's all very well to say inflation hurts, but I would rather have inflation than not have a job. There are real social hurts in not having a job. There are no real social hurts in paying a few cents more for something. Our wages have in fact gone up more than the cost of living, but our taxes have gone up more than that.

What about long-range reasons for unemployment?

I'm at a point where I'm schizophrenic about economic goals. I firmly believe that if we really care about people we must insure that they have jobs, if we accept that we are in a job-oriented society. But maybe this institutional framework is obsolete. Maybe it is true that technology has gotten to a point that no matter what we do, we're going to have a larger and larger pool of unemployed in the midst of the affluent society. A number of sociologists and economists think this is true, that no matter what we do, we just aren't going to be able to create enough jobs. Maybe the answer in that case is to get out of the idea that you must work for your living. This gets us into the concept of guaranteed annual

income. We're talking about a society where working is good, and not working is bad. Maybe we can't afford that any more. If you say that dignity is attached to work, then you have to create the jobs. We live in a society where our worth is measured only by measuring the goods (the things we produce are 'goods' not bads). It's only been in the last ten years that anyone's thought of the bads. This is what the ecologists are pointing out in an enormously impressive way. Maybe the kind of growth on which we've all embarked since the Industrial Revolution is no longer the good thing we thought. If we're stuck with the growth concept, maybe we have to consider the kinds of growth that don't pollute. Or maybe we've got to have new institutions. Do we say it's mass production and growth that's caused the problem and therefore stop the growth, or do we develop production facilities that don't pollute? We'll have to resolve this very fast. We tend not to perceive things until it's too late. A perfect example is Castonguay's new family allowance scheme to bolster the sagging birth rate. What right do we have in Canada to say we don't have a population problem? The whole structure of the Quebec family allowance scheme favors large families. In terms of the urgency of the problem today, quite frankly one should not get deductions for children, one should pay additional taxes for the privilege of having children.

If you were an M.P., what would you be interested in doing?

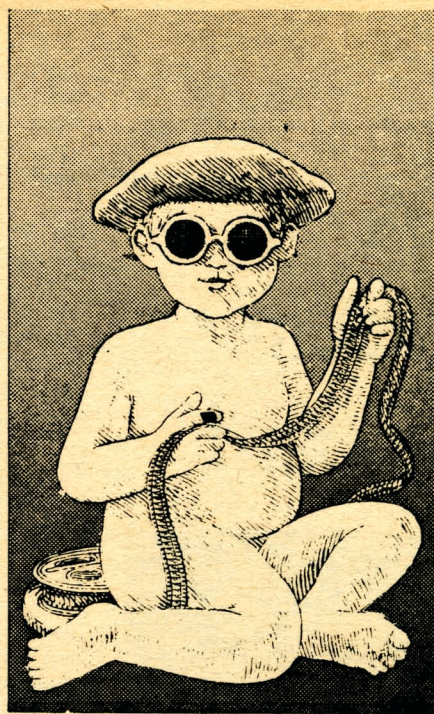
I'm concerned with the well-being of people. In economic terms my concentration would be on what we should be doing in Canada to ensure that the jobless rate does not continue at this level. I think there's a whole whitewash job being done with Nixon's policy. If there were no surcharge, Canada's problems would still exist.

Secondly, I would try to find out what people thought they wanted, what they think their problems are. One of the things that is terribly important is just to get people more knowledgeable and more involved. The great thing about Nader is that he really has the knack of involving people.

As for women, we desperately need institutions that allow women to have choices, which I don't think they have now. One has to be superhumanly aggressive to successfully combine home and career. As far as abortion is concerned I don't think it's anybody's business except the person who doesn't want to have a baby. I think that's so self-evident that I can't even discuss this as a serious topic. What right does anyone have to legislate what we do with our own bodies? I must confess that I put suicide in the same category. I don't understand why suicide is a criminal act. I can understand trying to help people who attempt it and obviously want help.

A second look at student films

Rodney James



AS A MEMBER OF the selection committee I went through the communal ordeal of picking the best and in some cases the "least worst" films that were placed in the Third Annual Canadian Student Film Festival. Of the one hundred seven entries, thirty-seven were chosen for screening in the final competition.

When one reviews a film festival the first thoughts are a comparison with the previous year's experience. Last year was not good - few films and above all few *good* films. This year there can be no doubt in anybody's mind that the Conservatory of Cinematographic Art has established an important event in the field of Canadian cinema. The audience was large and increased with each successive night. The projection was masterfully handled by CIT - an absolute necessity for the survival of such a presentation, giving it the polish that tells both competitors and audience that this is a serious affair.

Technical excellence was a key aspect of the films included. Gone are the poorly focused, underexposed and badly composed shots that were synonymous with student films of the 1950's and early 60's, replaced by a sensitivity and sureness that would do credit to the cinematographers of the National Film Board. Sound tracks are also improved though acoustical creativity and imagination has yet to catch up with the visual. Heavy rock music still fills the left edge of the majority of the films, yet there are some notable original scores and a few examples of the skillful use of natural and created sound effects.

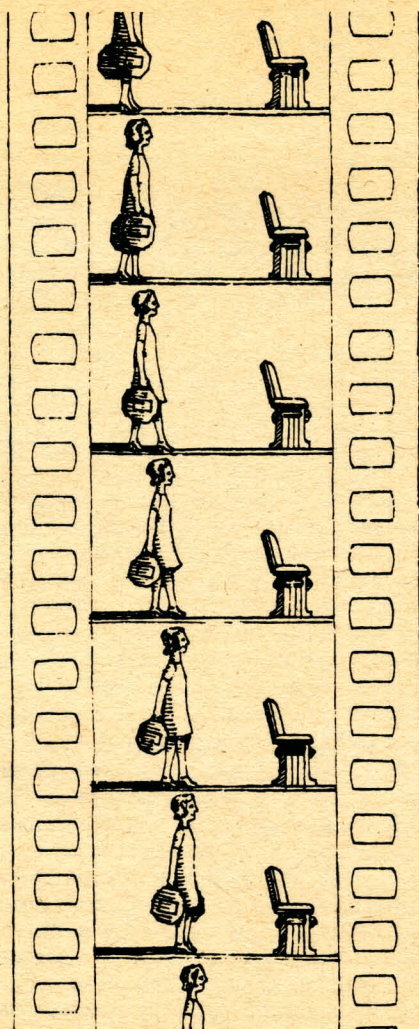
A concern for audience is indicative of a new maturity shared by many of these young film-makers. The games of passing off obscurity as significance, of wallowing in self-pity and related solipsistic joys have fewer players this year. Some of those who have turned hundreds of their scarce dollars into films are junking the cinema of Jonas Mekas and Arthur Lipsett for that of Jean Renoir - the clear and effective telling of a story through film.

Scenario

The scenario films exhibited some very interesting sentiments. Kenneth Dancyger's *The Class of 75* and Lawrence Seligman's *Freshman* two works by Canadians studying at Boston University focus on the present and possible future of university politics. Seligman's *Freshman* enters the university with an

honest desire to get an education and a father's desire for him to be an open-minded person. The campus is a place where bomb threats are a daily occurrence, classes are cancelled and the only option offered is to join the protest. "Power to the people" shout the demonstrators but when the freshman attempts to pass the cordon of students blocking the library, they knock him to the pavement.

The extrapolation of this situation is the theme of *The Class of 75*. Barricaded within a university library, five monkish students and an aging dean work to microfilm books before their probable destruction. Pins in a map, brief telephone messages and the crackle of distant gunfire build a subtle mosaic of the destruction wrought outside by battling radical students. The dean's death breaks the unifying force of the operation. With this last link to the old order absent, the students falter in their project. Amnesty is granted for a funeral, but no leader emerges to take command. Ending upon this note, the film heralds a new dark age.



Another kind of future was foretold in Jon Michaelson's *Ward of the State*. Lovers flee from an underground society only to be hunted down by the police. The idea is very close to *T F X*, a student film of a few years ago since blown up into a feature. Despite its excellent use of settings - the Metro and parts of Man & His World, *Ward* fails to surmount such obstacles as visual clichés, miscasting, clumsy editing and excessive length. Similar problems beset Claude Castravelli's science fiction epic *The Alien* and Larry Nelson's psychic introspection *Book of Ambivalence*.

Seligman and Mark Sobel took well aimed shots at pop bottles and vending machines in *No Deposit - No Return* and *That Change*. Though humorous, the winning *No Deposit* is certainly Seligman's lesser effort and inferior to the second place film in this category Eric Huurre's *Under Glass* - a combination of still photos and live action in the manner of Chris Marker's *La Jetée*. Huurre is a first-rate photographer who recorded the glass and concrete sahara of the modern city through a study of the anxiety and loneliness of a fortyish woman.

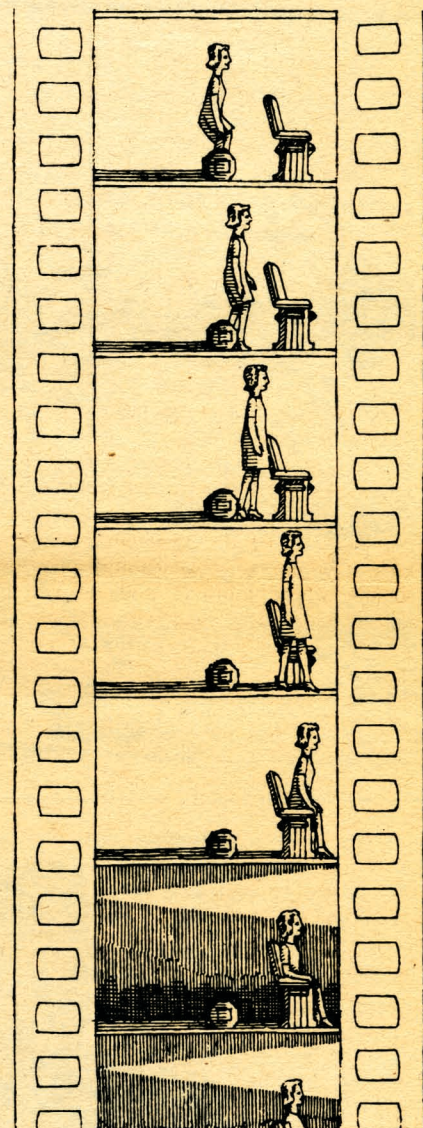
Experimental

Experimental films were in rather short supply since so many of the "experimental" elements of cinema have been swallowed by Hollywood, television and the advertising industry. Nevertheless, there was a winner - Rick Hancox whose *Next to Me* sought to pluck decisive moments from daily experience via the use of the "freeze frame" technique. It is an interesting film though by no means outstanding effort. The second place *Roll Bar Roll*, an early effort by Richard Halliday, is one of those twiddle-with-your-TV-set films that everybody makes at one time or another. For instructions see Peter Max' Magazine Vol 1 No 1 for groovy underground films you can make at home.

A more interesting device was Peter Cooke's *Windows* which featured characters and scenes framed entirely through a variety of windows. My own choice was Bill Edgar's *Edward, the Mad Film Grinder*, a phantasmagoria of electric signs and lights at night. A hack idea that is well executed as the lights, filmed from a moving car, jitter and blur to an abstraction worthy of Norman McLaren as the car increases its speed.

Animation

Animation is always popular and the mystique of *pictures* that move may well

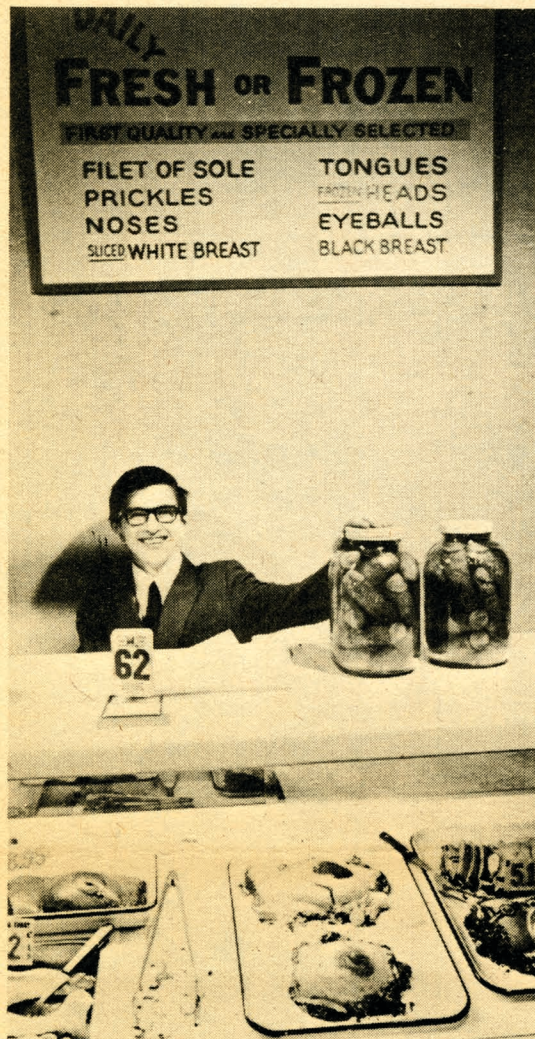


have aided André Leduc's *Oasis* in taking the top award as best of the festival. Retina-busting geometrical forms of color and light, cutout figures, lens flares and superimpositions of a multiply-photographed girl were attached to the overture from "Jesus Christ Super Star" to create a powerful experience, if not a flawless film.

Jean Michel Labrosse proved that Betty Boop, Farmer Alfalfa and their friends are alive and well with his nostalgic tribute to the cartoon films of the 1920's *Le Premier Accident d'Auto*, the first place winner in the category. Joyce Borenstein's *Tricycle*, the second place winner, metamorphosed this vehicle through surrealist contortions worthy of Salvador Dali as the playful object evolves into a sinister spider. *Dance* by Catherine Aschah, *Horse Fight* by Irma Walls and *Catwalk* by Neil Affleck were more studies in movement - movement

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A Modest Proposal



"YOU CAN GO INTO Steinberg's and buy a piece of meat all neatly wrapped up," Mark Prent was saying, "but you don't hear the moaning and the groaning, whining and screaming of these animals in the slaughter houses."

So the next logical step, according to Prent, should be to apply our Canada Packers efficiency and neatness in using the up-to-now wasted remains of the human slaughter of war, disease and traffic accidents. "There's a lot of good food value in these people which is not being used," he continued.

Mark Prent's thoughts are vividly set out in a series of pieces including a dinner table offering up to prospective guests assorted bits of the human body (light and dark meaty hunks, eyes that come close to looking like stuffed olives and garnished with pickled sex organs and what looks like a light Beaujolais to wash it all down), cribs and coffins displaying human upper halves and a deli section with a showcase devoted to pickled parts, topped by the upper half of a body neatly stripped with all the efficiency of Pierre the meat man.

"It's not as horrible as it may sound," Prent argues, "people think it would be acting like animals but we treat each other the way animals treat one another anyway - it's just cannibalism."

Prent concedes that food marketing techniques shouldn't be as ghoulish as his own presentation - "you don't have to have a human belly button or a hand showing," he says, "but if just the outer flesh was showing, no one would know the difference and they wouldn't have to relate to eating humans."

The artist, who recently received a Canada Council grant to continue his work, believes that reaction which he has picked

up has been good. "Many are disgusted," he says, "and they should be disgusted." In terms of numbers, the show is the most successful ever, according to Chris Lacki, the man in charge of gallery exhibits. "Even the people who laugh at first," Prent continued, "are really going through a kind of nervous reaction." One visitor who let forth with a chuckle was soundly reprimanded by a lady standing by who found the exhibition disgusting and perhaps a little real.

Prent tells the wretched story of a couple, friends of his, having a deformed baby covered in hair, the result of nothing more than a freak accident and nothing to do with drugs. "It so happened that the doctor just told the mother that the baby died without explaining what really happened," he began. "One of the nurses who was on hand during the operation told someone what really happened and that person told someone else and so on until everyone in the block knew the real story, except the mother. She was told by a friend," Prent continued.

"That's a pretty heavy thing to go through," he said. But it's real, says Prent, and it shouldn't be covered up for this is the sort of ugly thing that often happens. So to hammer home this piece of reality - that these things do happen - there is an exhibit of a life-

back track

size child covered completely with hair and lying in a crib, showing unhappily but truthfully an aspect of real life.

"I've always worked in this direction,"

Prent says. In fact the exhibition includes almost all of the work that he has done except for a few earlier pieces. "Some of the larger pieces in the exhibit have already been bought by people who are going to donate them to museums and galleries," he says.

One aspect of modern life which Prent is trying to bring into focus is television which, he says, is making its audience immune to the unceasing flow of ugly truths which people either approach passively or escape by channel flipping. "I sometimes wish more people had color television so they could get a better idea of what actually is going on," says Prent. "I hope I am bringing people closer to the real thing."

Prent's criticism of current expression is aimed largely at conceptual art which he feels has become, a good deal of the time, awfully wordy and a lot less visual. "It's come to the point now that people are accepting the validity of the work by what the artist is saying in explaining the work. The theory behind the work has become the art. I often walk into a gallery and don't understand but I keep looking until I can get involved with the work to get some understanding of it." But with much of the current crop, he says, one can't even do this.

Prent speaks to the curious with arms folded in a shy but reasoning manner behind dark, thick framed glasses. In the dimly lit atmosphere of opening night, he looked very much the mortician's assistant with a dark suit hanging on his small frame, as he beamed at the onslaught of visitors staring quizzically at the displays.

The exhibition continues through October 14 in the main gallery off the mezzanine.



Rodney James is assistant professor of educational technology and fine arts.

which was less than successfully executed - than films. Dereck Marshall's *Windows* blasted images across the screen mainly through window cut-outs, but with none of the brooding quality of the live action film of the same title. *Agamemnon* The Lover by George Waverman started out as a funny idea about a young man whose profession is to make love. Unfortunately a stagnation of both ideas and movement hold it flat on the ground. *Eden* by Robert Weltman, assisted by many other weltmans, is a bucolic telling of the biblical legend that is meant to be taken seriously - it is better taken with a shot of insulin. *One* by Michael Broulette was only a fragment of a film in progress, but possessed of a style and movement that appears

to have the material for a charming ciné poem.

Documentary

Documentary drew a variety of entries. Rick Hancox' *I a Dog*, took the blue ribbon for humor and outrageousness by thumbing a cinematic nose at the audience in this tale of a young filmmaker who ventures to New York to record images of dogs defecating on the streets. It is very funny on the first viewing, less so on the second. Peter Duffy photographed the "McGill Français" demonstration of 1970 in *Isolated Incidents*; this is footage rather than a film - a distinction the jury seemed to miss since they awarded it second place.

True documentaries included Susan Gabori's *Pat* - a portrait of an aging white South African artist.

Voice-over commentary by the artist describes her life and work, revealing a bitter childhood, an unfulfilled need to belong to society and a tenacity that has shaped a remarkable character. A similar portrait of an artist is *Le Sorcier* by Raynald Poirier whose film of Bergeron makes an effective showcase for this sculptor's scrap-metal fantasies.

A sort of happening is the subject of *Lemon Boy* by Daniel Pearse, a record of events and reactions to a bizarre piece of outdoor-surrealist-theater involving, among other things, lemons. Two films about schools, one hard sell - *Queen's 71* by Brigitte Berman, the other soft - *Don't Call it Anything* by P.J. Productions, are worth a mention. *Queen's 71* was hardly a documentary, being rather a slick PR job of the kind produced by every major university in the U.S. It is difficult to believe that this was entirely the work of students. *Anything* was believable in its portrayal of life at St. George's School, but unfortunately most of the message was on the sound track. By far the best was *Just One*, Robert Frost's reenactment of an evening in the life of a fourteen-year-old delinquent who is caught and sent to the

detention house. Frost uses an unobtrusive camera and subtly edited sound in the best tradition of Sidney Meyer's *The Quiet One*.

The future

Next year there will be another festival. It should be better, though there would seem to be little hope of greater participation by students from Sir George, who were poorly represented this year. Until this University finds some means of providing support for production in its Cinema and Ed Tech programs, the kudos will continue to go to those universities willing to spend money.

Other possible improvements might be awards in the Hollywood manner for cinematography direction and editing. It has already been decided to have separate categories for eight and sixteen millimeter films. A larger committee or at least one containing representatives from the NFB and CBC production staffs would benefit not only the art, but could aid young film-makers in their search for jobs in the industry, for, after all, the highest compliment one can give an artist is to pay for his work.

COMMUNITY ACTION

Lawyer Paul Baatz tells us what the Point St. Charles Legal Clinic is doing to put the screws on the people who do the screwing

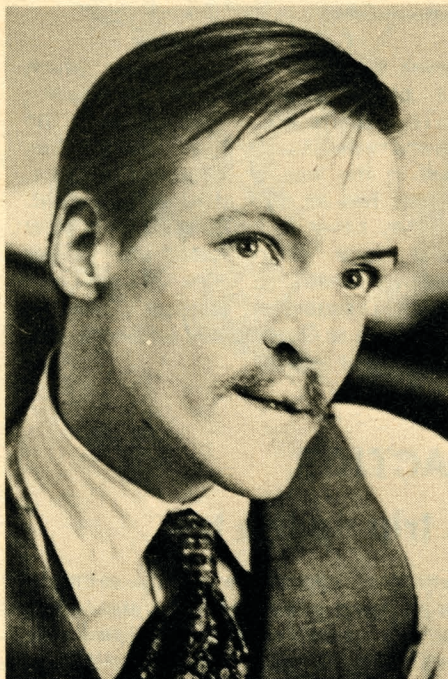
The Beginner's Survival kit

WHAT IT IS

The Point St. Charles Legal Clinic is one of eight in the province, but it is the only one operating with a full staff, doing a full scope of legal services as well as work towards law reform and teaching citizens about their rights. It was started basically by McGill and U of M students in conjunction with existing citizens' groups in the area. The only other clinics in Montreal are Centre-Sud, near Papineau and Ste. Catherine, who will be hiring a lawyer shortly; St. Louis Junction, around Pine and St. Lawrence for the centre of the city (no lawyer yet); Verdun, the newest one where just one McGill student is trying to get something going. We have two lawyers, two articling law students and 70 part-time law students who work for credit three hours each week. Both the U of M and McGill Law Schools are offering a course this year on legal facilities for the poor.

The clinic is open to all citizens of the Point. When they walk in to the Clinic they pay a dollar and become members automatically.

It's important that the clinic is located right in the community, and that 7 out of the 11 board members must be citizens.



Every client who comes in here becomes a member and has a right to attend our meetings: he can vote, make suggestions, stand up and talk. This has all kinds of benefits. It makes them more receptive to what we're trying to do, it gives them more confidence in regard to me, because the average attitude towards a lawyer here is that he's a thief and he'll screw you every time.

People are more at ease in their own neighborhood, much more likely to open up than they would be uptown

HOW IT WORKS

Our plan of operation involves three functions: service, animation and research. The service division is really just like a law office: we render legal service when people have a problem. Animation involves both teaching and reform: teaching the people their rights and what to do in certain types of legal situations which are frequent in poorer areas, such as bailiff seizures, arrests, leases, applications for welfare. This summer we had 15 to 20 full-time stu-

dents, three or four of whom did full-time animation. First they went around the Point to all the various existing community organizations, making contacts so that people who already go to these organizations could be referred to us. In conjunction with that we have to teach people when a problem might become a legal problem. I'm sure before we came, many people didn't consider signing a lease as being a time to see a lawyer. Another technique is the door-to-door campaign, handing out pamphlets on welfare, consumer protection, what to do about seizures or debts.

Spreading the word

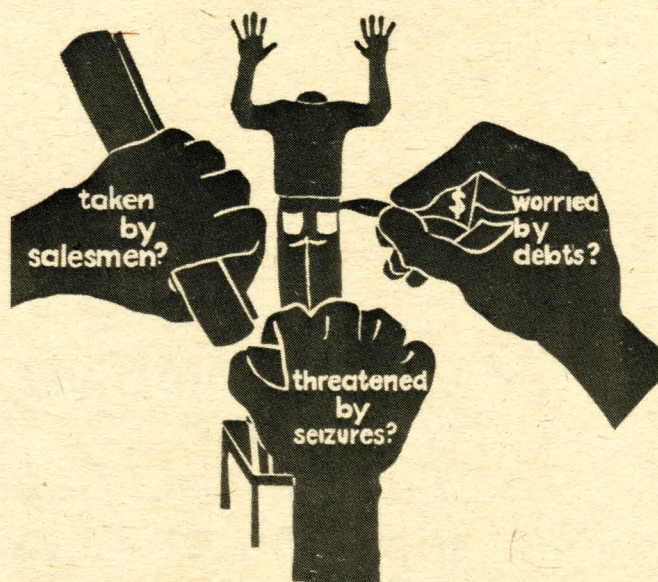
One of our students has prepared a handbook analysing the new welfare act. For instance, very few people on Welfare know that in order to get rid of a debt, you're allowed to have \$200 free from Welfare, no strings attached, once in your life on the condition that it will wipe out the debt.

Also, any mother with school age children can get \$25 for books and clothing.

continued

Survival kit

ARE YOU BEING
TAKEN?

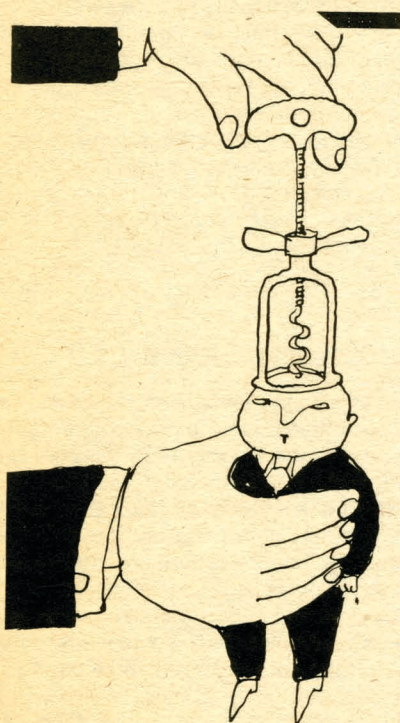


your sink is cracked, or your pipe
if you have rats or roaches crawling
if your wires are exposed, sockets
if your house is in need of repair
(cracked walls, leaking roof)

**your landlord has
responsibilities
to law.**

One of my complaints with the water tax was that it was raised on the 22nd of April, and you're allowed only three months to attack it. Most people don't get their bill before August, after the three-month period, but the point is that the tax raise was not well publicized at the time. There was only one small notice in the papers, stating that the City of Montreal had passed a by-law concerning the water tax, not even saying that they had raised it! The city can't invoke the fact that the raise made a lot of noise in the papers, because that doesn't constitute legal notice. There ought to be better publicity for laws.

The research we do in the law reform field goes hand in hand with animation. The researchers use the feedback they get from the animators. For example, if the animators come back and comment on the bailiff situation, the researchers will decide maybe it's time to look into the whole business of the bailiff's methods of operation, to try to figure out if there are principles of justice being broken. We're just finishing a report on this very thing, and it should be quite an eye-opener.



WHY THE NEED Money talks

The law favors the well-off as against the not well-off, because in contractual relationships the favored party is usually the well-off party - the seller, the landlord, the creditor. One of our main goals is to teach the unfavored party that he is the unfavored party and has to watch himself, to stick up for himself and behave in an informed, reasonable way, not to be scared or hoodwinked by the stronger party. That is preventative law at its classical best. Usually the landlord won't refuse changes suggested by a lawyer, because they're just reasonable.

I think the bail system is wrong. What it in effect says is that if you have the money, you don't have to go to prison. It's the clearest case of overt prejudice in the law you can imagine. The criterion of freedom is whether or not you have enough money to get bail. There should be some other system to ensure that people come back to court on their trial day.

Feudal relics

The Civil Code dates from 1866, and in reality dates back a lot longer than that. It's a direct descendant of feudalism. It was democratized a bit, but during the period of laissez-faire economics, so it became a law for capitalists. The railroad barons were running wild, the industrial people were running wild, child protection laws weren't even heard of. In came the Civil Code, consecrating the system which makes things the way they are, protecting the capitalist because he's the guy who takes the risks. He puts his property and income on the line by hiring people and running the business. Now there is a whole field called social purpose legislation, handling health insurance, the welfare act, consumer protection act, the adoption act, the new Bill 65 on social service.

This wouldn't have been considered proper before the Depression. The law was there to say what people's rights were, not to favor anybody or push society towards something. But now legislation is coming out which is actually trying to socialize North American society, to the point where the Civil Code is an anachronism. But I don't think the revised civil code will be ready for quite a long time.

If you just look at the Civil Code, you can see it's based on ownership. It has 2,000 articles; the first book, "Of Persons" (marriage, minors, etc.) takes 370-odd articles; Book Two, "Of Property, Of Ownership and its Modifications", and Book Three, "The Acquisition and Exercise of Rights of Property", take up all the rest of the code! What the hell does a person down here need with the Civil Code? It's irrelevant to a poor person. I see a need for a civil code that starts out on a whole new footing.

Appeal is another instance where a poor person is at an incredible disadvantage. You can only appeal a case that's worth more than \$3,000. On top of that, the cost of preparing an appeal is prohibitive, even on a middle-class income. So the poor person's rights stop at the first court he hits, unless someone else can foot the bill.

I think this means public money, which will be a step towards "Judicare". We're anxious about this, because the government has an idea of what they want in the way of legal aid services, the bar has an idea of what they want, but they have no experience with what we've done. We're desperate to get ourselves heard, so we're scrambling to form an association of legal clinics so we can go to Quebec and be heard, and promote our system.

TACTICS

A trip up the hill

Sometimes there are twenty or thirty people living in a block with rats, falling ceilings, overflowing toilets, and the landlord won't budge. So several times, we've rounded up all these tenants, put

them in buses, and brought them to the landlord's house in Westmount, or Hampstead or T.M.R. to sit there and embarrass him, and it's worked. The landlord will either come around by doing something, or make a desperate attempt to sell. Embarrassment is pretty effective.

A trip downtown

Our animators have been drumming up public opinion on the water tax. Citizens have come to me and I've taken an action against the city for them. The Tenants' Association of Montreal is keeping in touch and we've built up a fair tide of public opinion. Tenants have been going to City Hall, offering to pay their water tax at last year's rate. The city of course refuses. They get the clerk at City Hall to sign a paper to the effect that he refuses, and walk over to the Superior Court which is right beside City Hall, and deposit their money with the clerk there, until the various actions against the city have been resolved. About four or five hundred people have done that.

We've also been trying to use what are called special writs. These writs deal with **habeas corpus**, where a person is held without being charged for no discernible reason; **mandamus**, which is a writ to force public officers to exercise their functions according to the rules; and the writ of **certiorari**, based on the fact that the Superior Court is a supervising court which surveys all the lower courts, provincial, municipal, and social welfare, to make sure that there are no injustices going on. If you take a writ of **certiorari** to the Superior Court and state that there is a case in the municipal court where there is a serious injustice being done, the case can be taken out of the municipal court and put in the Superior Court. **Quo warrantum** is an action taken against an elected official who you have reason to believe is usurping the functions of his office. We haven't had much success in our attempts because the courts are very hesitant about using these extraordinary writs which are supposed to be used only in the most dire circumstances.

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**PERM
HOUSING
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exposed, sockets or switches broken
need of repairs
(aking roof)

**ldlord has certain
ibilities according**

suckered?

Before you sign a contract, read and understand it. If you don't understand it bring it to a Legal Service office. Someone here can explain it. Never sign a blank contract! Never leave without a copy!

UN PROPRIETAIRE QUI NE FOUT RIEN

LAZY LANDLORD!

S'il ne s'occupe pas des coquerelles et des rats, du chauffage en panne et de la tuyauterie percée, des ordures et des trous dans les murs, alors aidez-nous à le réveiller.

If he won't take care of: roaches and rats, faulty heating leaky pipes, garbage and holes in the walls We'll help wake him up!



Legalized kidnapping?

We have a case right now of **circa rae** and **habeas corpus** combined.

A Social Service Agency took away a child, three days old, from her mother on the grounds that the child was in some physical or moral danger under the Youth Protection Act. Section XV of the act gives the Social Service agencies very broad powers to do this. But this was such an extreme case. The mother was never called, was never heard; the agency just went to the judge, said they had files on the woman, and the judge issued an order for this to be done, **then** set a date for a hearing when the mother will be heard to justify why her child shouldn't be taken away from her. So she's guilty before she's innocent. I don't know whether it's the law, but in fact the presumption is in favor of the agency.

It happens sometimes that a person will be arrested and not brought before a judge within twenty-four hours, which is the rule. We'd like to get a test case for this. When you're in prison, one minute more than twenty-four hours is important, and there's no reason why you shouldn't be let free if they can't proceed with all due haste.

TEST CASES

They can't take that away....

We can use situations where the people are not getting what the law allows them or the law doesn't allow them what they should be getting as test cases. I think they're a terrific way of getting things done. The area we've done the most test cases in has been concerning bailiffs, to the point where the judges now are really receptive to us. We're just waiting for the right case to come along and to plunk a really good test case in Superior Court. The judges are ready to do this, because they're now well aware of the situation. The minute there's a seizure, we have an evaluator in there the next day to make sure \$1000 worth

make sure \$1000 worth of goods was left. We've been winning time after time, so that lawyers who hire the bailiffs are getting scared. If we take on person and use his case for everybody's good, we save an awful lot of time after that.

Alimony

I've had one nice test case that could affect a lot of people down here, concerning alimony. My client was ordered to pay his wife \$200 a month. For years he paid only \$100 a month, since she had gotten a job after separation and made around \$100 a week. A few months ago his wife figured out that he owed her

action on his behalf, on the strength of a whole series of cases, all of which say that you can't claim arrears on alimony. If a woman doesn't go after it quickly and get it, then it's assumed she doesn't really need it. She must be getting money from somewhere else because she must be living, with certain exceptions that don't make it that harsh on the woman. (If she's been living on welfare, that's different.) But the other lawyer had a more recent case that had upset all this previous jurisprudence and decided that the woman could claim arrears, under certain conditions. So we got thrown out of court. But after looking again at the case, I've found out that this case falls into the conditions which that case doesn't apply to. You only pay

of ignorance, didn't go to a lawyer and have it reduced, he just paid her less. So I think we've got a very good case in the court of appeal. If it's overruled, and the previous precedent is reestablished, I think we're going to take a load off the backs of a lot of people around here.

Time off

Another interesting test case concerns a man who was arrested, charged, brought to trial and acquitted, but who spent a year in prison between the time of arrest and acquittal. Several years later he was arrested again and condemned to five years in prison for a completely unrelated crime. He's finished four years. The idea occurred to him to have the one year he spent for nothing applied to this case. Our problem is to try to find the correct proceeding to take, since it's way beyond the time for appeal. I know what the other side will say - you're authorizing a year's worth of crime. If someone decides that he has a year's credit and breaking and entering might give him a year - he'll go ahead and do it, knowing he has credit. But it's worth a try, and under certain conditions I think it could be allowed. You might say it could only apply against a sentence of five years or more, because no one is going to commit a crime on the basis of getting four years instead of five.

Looking ahead

The new Consumers' Protection Act which has just come out will give rise to some good cases because that law needs to be defined. One of its articles could prove extremely useful. It says that when an individual has been dealing with a merchant who has taken advantage of his ignorance in defining the terms of the contract, the individual can have the contract annulled or can have his obligations reduced. This goes way beyond what the law has been till now. Previously it had to be proven that the individual was mentally incompetent, or a minor, or insane.



\$8,000 in arrears. So her lawyer had my client's salary seized, taking away half of his salary before taxes. But the company still taxed him on the full salary, so he quit his job. We took an

alimony in relation to your means and your needs, and if they change after the judgment (as they did in this case since she then got a job), then you have the right to have it reduced. My client, out



STUDENT HANDBOOK, 1971-72:

Chaplains

...all of them have a concern for the University Community, with a vested interest in the students. They work in a detached-sort-of-way. Detached from needs and desires of the students they come in contact with, and detached from the administration, so that they can keep priorities straight. . .

Pull-yourselves-together, chaps!

use of here. Artificial heart pumps and respirators will be part of the study.

A \$40,000 one-year grant will be used to finance a study of research objectives

materials science, building science, mechanical and electrical systems, construction techniques and economics, as well as structural systems. The SGWU Systems Building Centre, home of the largest panelized building research model ever constructed, will be involved here.

The University will establish advisory committees, with membership to include government and industry, to provide guidance and advice in carrying out the two studies.



and research and development programs related to a totally integrated building system. Topics to be considered include

THE MONTREAL STAR, FRIDAY, SEPTEMBER 24, 1971



FILM FESTIVAL: Dr. Serge Losique of Sir George Williams, Gratien Gelin, president of the Canadian Film Development Corporation and film maker Norman McLaren at a reception prior to the opening of the Canadian Student Film Festival at Sir George.

Thirty-seven films selected

Student Film Festival opens

The third Annual Canadian Student Film Festival opened before a capacity audience tonight at Sir George Williams University.

Guérin, chairman of the Quebec Cinema Supervisory Board; and Luc Perreault of

honorary presidents of the jury.

Roberto Rossellini, the noted Italian director, was supposed to see the

Jock talk

Athletics have a few goodies up their sleeve this year.

A new program for faculty and staff starts mid-October. It offers noon and evening fitness classes plus volleyball, badminton, curling and bowling clubs, skiing and snowshoeing. Families are welcome.

A Friends of Georgian Athletics association is open to anyone interested in supporting the program. \$10 buys a season pass to all athletics events with mailings and social gatherings thrown in.



Evening students can get a specially reduced membership rate at the YMCA: \$15 instead of \$25 for those under 25, \$50 instead of \$60 for those over 25. The evening athletics program includes fencing, karate, volleyball, badminton, fitness classes, ski conditioning and hockey.

Further information at 879-5840.

Welles cargo

Twelve films directed by or starring Orson Welles (below, age 3) will be the next major presentation of the Conservatory of Cinematographic Art.



Included in the October 7-21 festival are classics *Citizen Kane*, *The Magnificent Ambersons* and *The Third Man*.

NRC loves SGWU

The National Research Council of Canada has awarded grants totalling \$120,000 to Sir George Williams University to provide additional strength to the Faculty of Engineering in the science of building and fluid control systems.

Under terms of the NRC's negotiated grant program, \$80,000 will be made available over two years to aid in the planning and implementation of a more broadly-based research program that will concentrate initially on fluidics and fluid control systems deemed likely to have a significant technical or economic advantage over other systems. An SGWU low-cost automation laboratory, to open at the end of the year, will be made

RECENTLY, AS I WAS packing away my four years of essays written as an undergraduate at Sir George, I re-read papers I had written for the English department, paying particular attention to the professors' comments and grades. Officially I had been an Honours English student for three years before dropping out of the program, so I thought that my comments on their comments might prove helpful in the coming re-orientation of the English department (which will happen naturally as the old depart and the new arrive — I hope.) For I studied literature in the heyday of the school of textual analysis — a "school" which, in my opinion, marks the bankruptcy of contemporary criticism. But, to begin at the beginning.

There was never any doubt that I would go to university, receive an Honours degree in literature, perhaps going as far as the MA, before deciding on my next step. My reasons were simple enough: I loved literature and, being as uncertain as any other twenty-year-old, I felt that the study of literature would give me the freedom and scope to specialize in whatever happened to catch my fancy. (e.g., If history turned out to be my bag, I could approach it through the medium of literature. And so for the other disciplines.) However, right from the beginning (Eng. 221), the English department of Sir George begins to emasculate its students, making them unfit for the study of anything other than lit. We are conditioned from the beginning to be repelled by the words an author wrote by the loaded phrase "idiot level".

To explain: The school of textual analysis holds that an author never means what he says. Rather, one must search out the "deeper" meanings of an author's words. It is assumed that literature is one great jigsaw puzzle in three dimensions; one speaks blithely of five or six "levels" of an author's work. The great key which will unlock the "secrets" of an author is borrowed from psychology: free association. Thus, if an author writes "He sat down.", we must avoid being "idiots" by assuming that the author meant to say that his character performed a certain action.

The above sentence could have many esoteric meanings. To give a few: "The protagonist (P.) moved from the vertical (upright, moral) to a compromise between the vertical and the horizontal (leveled, defeated). It is significant that the lower (sexual) parts were on the horizontal plane, whereas the higher (intellectual) parts still remained on the vertical." "If by 'down' we read 'descent', then cf. Dante's *Inferno* or the Apostles' Creed ('He descended into Hell.'). Thus, the author intends to identify P. with Christ (look for other referents to this; eg. arms outstretched, beatific smile, etc.)" "Note that P.'s buttocks lead him 'down'. The homosexual implications cannot be ignored." Etc.

And if the next sentence is "She stood up." one can do the same type of thing for another chapter in an essay. Then a third chapter to inter-relate the two. (If there are, say, five different "levels" of meaning for each sentence, then there are twenty-five different combinations of the two sentences.) This is called "being creative" in the English department's lexicon. One is also being creative when one looks at an ink-blot in a Rorschach test and describes spiders chasing naked women through a forest. I hold that there is no distinction between



these two creative situations except that professors of literature are lousy psychologists (fortunately for their students).

I am being perfectly serious when I claim that any student with a wild enough imagination and a command of basic English can receive straight "A's" in the English department without ever having read more than a paragraph out of the assigned texts. I know because I did it for several courses.

As one advances through the English department one is taught new skills. One professor sends her students into a seminar room to discuss why a particular work has, for example, twenty-four chapters. A perfectly valid conclusion is that 22 is the number of perfection to the Hindu, with 23 standing, therefore, for the ultimate. Thus the author in question intends his work to transcend the ultimate level of reality. An "A" without even trying. But, of

course, if you answer that an author used twenty-four chapters because that's how long it took him to tell his story you are being an "idiot". I never understood why Pythagorean numerology and the Kabalah were not included as pre-requisites for advanced English courses.

One of my favorite fantasies is a graduate English course devoted to finding the ultimate formula of all literature. E.g. Divide the number of words in a work by the number of paragraphs, add the number of letters and multiply by the number of sentences, square the whole thing and divide by the number of chapters, subtracting the number of letters in the author's name for good measure. Thus, work 12,798 is obviously superior to work 11,923.

If I look at the papers for which I received a "C", I find the corollary of

the above. One example is a paper I wrote on Dickens. At the time I was interested in the nineteenth century concept of psychology and, through a study of *David Copperfield*, I managed to draw a few conclusions. For example, in nineteenth century understanding, the relationship between cause and effect (or disturbance and symptom) was the reverse of modern understanding. Thus we find in the works of Dickens that the symptom of a disorder is taken as the primary cause of the entire syndrome (and this is the basis of much "traditional" moralizing). This represents one of the few times I used literature to discover something of interest (and perhaps importance), the correctness or incorrectness of my conclusions being irrelevant. A "C". (I neglected to project my psyche onto the pages of the work (free association) and count the number of chapters.)

I'm not bitching about lousy grades. Quite the opposite: I have a talent for playing games and so I breezed through the English department without breathing hard. It's just that when I did try I was punished (with lousy grades). I was being conditioned to be adroit at arguing over the number of angels which can dance on the English word "I". I dropped out and opted for a department where I had to sweat while writing papers and where those that toss the I Ching and consult the Tarot are relegated to the backwaters (or pushed into the English department which accepts them out of its fear of becoming "irrelevant"). It's ironic that Lao Tzu is currently found in the literature section of the bookstore — he's so amenable to a new interpretation a day. (Very popular with immature and sloppy thinkers searching for rationalizations.)

If ever I had an approach to criticism, it is now lost. Ideally it is the professors of literature who should come up with alternatives to textual analysis. I suspect, however, that much contemporary criticism is created like so: One sees a film or reads a book. If one enjoys it, one writes: "Czinski's latest work, as a further development of his theme of alienation amongst cucumbers, is a valuable contribution to the literature of apocalyptic elements in contemporary society." Or, if one did not enjoy the work, he will write: "Another dreary excursion into the hackneyed cucumber mind. Czinski, in place of meaningful revelation, chooses rather to bludgeon the mind with irrelevant self-indulgent fantasies." These types of statements tell us nothing about the work, but a great deal about the critic...

If a critic, or professor, could honestly admit that he enjoyed a work, or didn't, then we could dispense with much meaningless tripe posing as criticism. In other words, one should try to eliminate one's psyche from the page before him by open admission rather than deluding himself with a "scholarly method" which can lead only to sublimated self-revelation (as opposed to literary revelation).

In short, a joke found in a novel is to be chuckled over. It is not an excuse to consult one's astrological chart in a search for "deeper" meaning. If one wants "deeper" meaning there are many groups and cults devoted exclusively to such matters. However, as student and professor of literature, one should not be afraid to be an "idiot" and laugh occasionally.

Ron Brown is currently a graduate student in religion.

competition no. 3



**Drapeau Promises
Big Snow
Removal** | **Montrealers Will Have
Jobs and More Money
Next Summer**

**Nixon Says Chinese
People Destined for
Power and Fair Share** | **Food Filling
Hungry Stomachs
Of India**

**American Investors Leave
For Better Money** | **Trudeau United With Marg,
Romp In Shady Garden**

**Pentagon Papers:
Unavoidable Leaks,
Says Employee** | **Cover Girl's
Secret Method**

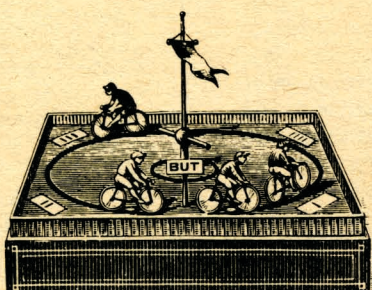
**LBJ's Family
Open Library** | **Scandal Involves
Bookies**

Has the press gone daft? Above are examples of inadvertently juxtaposed newspaper headlines that make current events irresistible. This week we invite competitors to make up their own heds, keeping in mind that the phrases should be unrelated when read separately, and rib-tickling when read across the adjoining columns. In some cases, mental punctuation may be required.

The winner will receive a \$10 voucher

good at the SGWU Bookstore, courtesy of manager Margaret MacMurray. The best entry and runners-up will be announced in our October 14 issue.

Anyone reading this may enter. The deadline is Friday, October 8; entries can be mailed to *Issues & Events*, SGWU, 1435 Drummond Street, Montreal 107 or dropped off in the basement editorial office at 2145 Mackay.



Results of Competition no. 1

Competitors were asked to suggest a new name for the calendar to best describe the contents and give the book more "sell". First Prize of the \$10 book voucher to "SGWU You" from Tony Hilton. Runners-up: "Believe It or Not" (Terry Bovaird); "Beyond the Pleasure Principle" (Garry Whatling). The other entries, while they may have sold, were surprisingly humorless.

**Further information at
the Guidance Informa-
tion Centre, H-440-1**

GRADUATE AWARDS

P.E.O. SISTERHOOD. Educational Loan Fund. Apply at any time.

RHODES SCHOLARSHIP. (2 yrs. university required). Tenable at Oxford U. England. Deadline: Oct. 25.

COMMONWEALTH SCHOLARSHIPS. Tenable in the United Kingdom, Trinidad and Tobago, Nigeria, Jamaica, Hong Kong, Canada. Deadline: Oct. 30.

GOVERNMENT OF JAPAN. Mombusho Scholarship for study in Japan. Deadline: Oct. 31.

CANADA COUNCIL. Doctoral Fellowships, Cat. I. Applications in to dept. heads by Oct. 31.

FACULTY AWARDS

CANADA COUNCIL. Killam Awards, Senior Research Fellowship. Deadline: October 15.

SHASTRI INDO-CANADIAN INSTITUTE. Fellowship for Ph.D.'s and Faculty to study in India. Deadline: Oct. 15.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION. Fellowships in any field of knowledge and the Arts. Deadline: Oct. 15.

QUEBEC DEPT. OF INTERGOVERNMENTAL AFFAIRS. Cooperation Franco-Québécoise postdoctoral research grants. Deadline: Oct. 15.

CANADA COUNCIL. Doctoral Fellowships, Cat. I. Applications in to dept. heads by Oct. 31.

AMERICAN COUNCIL OF LEARNED SOCIETIES. Fellowships. Deadline: Oct. 15.

SMITHSONIAN ASTROPHYSICAL OBSERVATORY. Visiting Research Associateships. Deadline: Oct. 31.

It's *your* last chance to talk back

The point of community channels is that they are something totally different (not competing with anything else that's available), so that the community will eventually tune into itself.

The problem of who gets on and how they get on is a basic one and nobody's solved it yet. The CRTC is going to have to face the fact that the owners of the licences are not going to take the responsibility for community programming, because they can lose their licences if people broadcast things that are slanderous or libellous, etc.



Community programming by the very nature of the beast is anti-establishment. So they've got to work out a way that the programmer of community channels will be responsible for the content of the program. If they don't, the owners of the stations will be likely to keep off anything that might be remotely dangerous.

There's absolutely no point in doing safe things on a community channel. The safe things are the things that nobody's going to watch.

Community programming that has worked well has been in a couple of places in Quebec, where the NFB *Challenge For Change* people (who, though they work for the NFB, are very anti-establishment) went in.

They organized the community, persuaded the cable owner that these people were not really preaching revolution, but they were just preaching *change*. The community got involved and, as far as I know, still is. The NFB are out of there now. And the community itself took charge of deciding what was going to go on and what wasn't. They set up a committee, made up of all shades and ages

and they themselves took responsibility and apparently it worked like a charm. Maybe that's the answer: that the responsibility should be delegated to a representative committee from the community.

The residents of poor communities cannot afford cable service and the whole point of community programming is lost until the CRTC makes the cable companies cable-up economically poor areas, at least to the degree that the community centers, church basements, and places like that, are on the cable system.

People in the area can then see the programming that's about them and eventually participate.

The whole purpose of the operation is lost if only places like Westmount and Outremont are hooked up to cable. Poor communities have been linked up in several areas of Toronto, but it's been voluntary.

But, as far as I know, that hasn't been done around here, and until it is, cable is just an elitist operation.

Until 20-channel cable and two-way cable come in, then, people have to bring their programs to the cable studio, or wait for the mobile units, which will be operating in the near future, to come to their neighborhood and then take the material back to the studio.

I'd like to see really tough specific programs about local problems, local activities, particularly in places like Point St. Charles and St. Henri, so that people in the community who are not involved in the existing social programs can see what they're about and join in, and also so that other people can be jolted out of their ruts and see the problems of their neighbors. The community channels should also be a voice for young people. There's hardly anyone on commercial television under the age of forty.

The CRTC has committed itself to push the community channel concept. They can't force the cable companies to put more money into it, but they can make life very difficult for them if they don't. I think the cable companies will cooperate. There's a lot of real rabble-raising programming in Toronto, and good audiences too. People do watch, and

react, sometimes violently anti, but they are watching.

But people have to go to the cable companies with ideas and then, if the cable company refuses, they should write to the CRTC and tell them. That's where it has to start. They can also phone me and I'll blast the company that owns the cable system! Cable companies should be pressured.

The cable company is supposed to provide the technical equipment and technical advice, and if it doesn't, the CRTC would like to know about it. Everybody should learn how to use the equipment, and it's not hard. I don't think people care all that much about slick production if there's enough vitality in what people are talking about. Of course there are always people who will watch what is easiest, but I think an audience could be built. A lot of people are tired of the junk and want real programming to get their teeth into.

I'm certainly prepared to be as useful as I can to anyone who wants to try to organize leaders of the various segments of the communities so they can use the community channel. If we don't use the community channel, and use it properly, we will throw away the last chance anyone has to reverse the one-way flow of this particular mass medium. This is the last chance the people have to talk back.

The audiences and markets of the local stations are being cut down horribly. Revenues are going right down because national advertisers know they can depend solely on cable channels. Canadian television stations are in danger of going out of business shortly.

CTV President Murray Cherchover says

that they can count on \$1,500,000 for an American series, about \$600,000 revenue from a British series, and a loss of between \$60,000 and several hundred thousand for a program that's made in Canada. However I'm convinced that a good Canadian show doesn't have to lose money.

One clear regulation is that in an area where there are two or three stations carrying the same program, one of them local and the others cable, the cable outlets have to carry the local advertising. That should help bring up the revenues.

I don't agree that Canadians can't make a good show. But there's no way, with the money we've got, that we can imitate American shows. The fact is that Canadian shows have from time to time wildly outdrawn any American competition: there are half a dozen that have done it, including *Rainbow Country*, *Pig'n Whistle*, *The Manipulators*, etc.

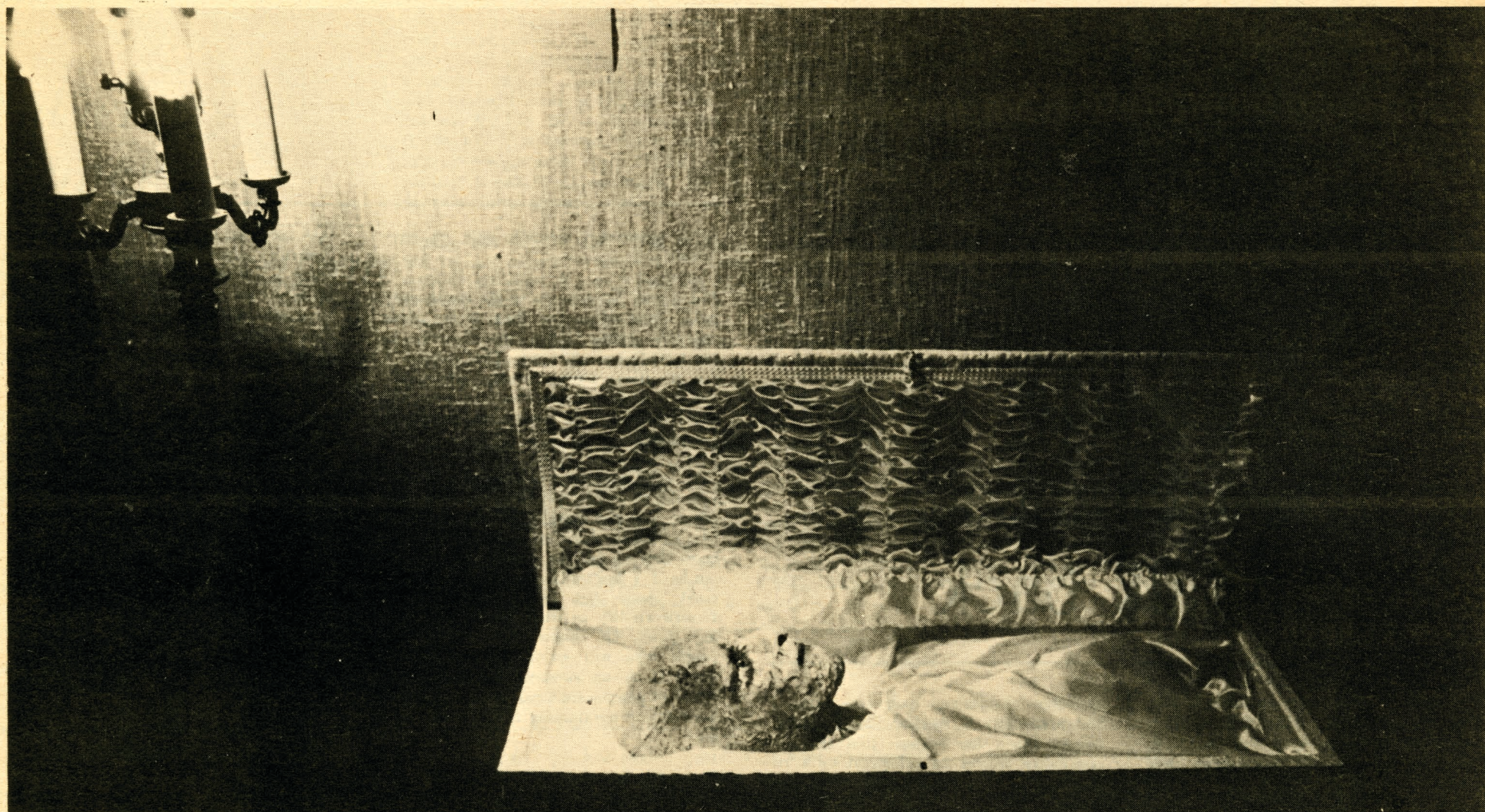
If something is really about us and not about *them*, and is done in any kind of interesting way at all, Canadians prefer to watch it. We've got all the technology and the trained personnel; what we haven't got is good programming here, at least not much of it.

If Canadian programming doesn't start attracting Canadian audiences a lot more than it has in the past, Canadian television isn't going to last much longer.

Joan Irwin is TV-radio critic for the Montreal Star. The above was transcribed and edited from a taped conversation.



Mark Prent shows something for every distaste in the galleries through October 14.



SGWU THIS WEEK

Photos and notices of coming events should be in by Wednesday noon for Thursday publication (basement, 2145 Mackay) or call Maryse Perraud, 879-2823.

thursday 30

CONSERVATORY OF CINEMATOGRAPHIC ART: "Everything For Sale" (Andrzej Wajda, 1968), (English subtitles) with Beata Tyskiewica and Elzbieta Czyzewska at 7 p.m.; "Giuseppe in Warsaw" (Lenartowysz, 1968), (English subtitles) with E. Czyzewska and Antonio Cifariello at 9 p.m. in H-110; 50¢ for students, 75¢ non-students.

HISTORY CLUB: Meeting at 2 p.m. in H-621.

WEISSMAN GALLERY & GALLERY I: Exhibition by Mark Prent, until Oct. 14.

GALLERY I: SGWU permanent collection.

WORKING WOMEN'S ASSOCIATION SUB-COMMITTEE FOR SECRETARIES: Meeting at 12:30 p.m. in the Secretarial Lounge.

WOMEN'S LIB: Meeting at 1 p.m. in H-1019.

friday 1

ARTS FACULTY COUNCIL: Meeting at 2 p.m. in H-769.

PHILOSOPHY COUNCIL: Meeting at 10:30 a.m. in H-769.

SCIENCE STUDENTS ASSOCIATION: "The Fixer" (John Frankenheimer, 1968) with Alan Bates and Dirk Bogarde at 6 p.m. (75¢) and 9 p.m. (99¢) in H-110.

CARIBBEAN SOCIETY: Meeting at 2 p.m. in H-820.

SNOOPIES: Ground school at 8:30 p.m. in H-435.

saturday 2

FOOTBALL: McGill vs Sir George, 2 p.m. at McGill Stadium.

monday 4

UNIVERSITY COUNCIL ON STUDENT LIFE: Meeting at 5 p.m. in H-769.

wednesday 6

SOCCER: U. de M. vs Sir George at Loyola, 4 p.m.

thursday 7

CONSERVATORY OF CINEMATOGRAPHIC ART: "Chimes at Midnight" (Orson Welles, 1965) with Orson Welles, Keith Baxter, Jeanne Moreau, Margaret Rutherford and Sir John Gielgud at 7 p.m.; "Othello" (Orson Welles, 1952) with Orson Welles, Michael MacLiammoir and Suzanne Cloutier at 9 p.m. in H-110; 50¢ for students, 75¢ non-students.

friday 8

COMMERCE FACULTY: Meeting at 2:30 p.m. in H-620.

FOOTBALL: RMC vs Sir George at Verdun Stadium, 8 p.m.

NATIONAL COMMUNITY DEVELOPMENT WORKSHOP: Registration and reception from 8 p.m.

saturday 9

SOCCER: Bishop's vs Sir George at Loyola, 2 p.m. home.

NATIONAL COMMUNITY DEVELOPMENT WORKSHOP: Registration 8 a.m., plenary session 9-11 a.m. in H-110.

sunday 10

CONSERVATORY OF CINEMATOGRAPHIC ART: "Death of a Salesman" (Laszlo Benedek, 1951) with Frederic March and Mildred Dunnock at 3 p.m. in H-110; 50¢ for students, 75¢ non-students.

NATIONAL COMMUNITY DEVELOPMENT WORKSHOP: Plenary on Bill 65 from 9-11 a.m. in H-110.

monday 11

NATIONAL COMMUNITY DEVELOPMENT WORKSHOP: Plenary session in H-110, 9-11 a.m.

ISSUES & EVENTS

Published Thursdays by the Information Office of Sir George Williams University, Montreal 107. The office is located in the basement, 2145 Mackay Street (879-4136). Litho by Journal Offset, Ville St. Laurent. Submissions are welcome. Joel McCormick, editor, Ginny Jones, Maryse Perraud, Michael Sheldon, Malcolm Stone.